

NARA



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Nara Prefectural
Government Office
Japan.

An
Official
Guide
to
Nara



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Synopsis of the History of Japanese Art.

(Taken from the "Handbook of the Old Shrines and Temples and Their Treasures in Japan," compiled by the Educational Department.)

JAPAN

CHINA

Consolidation of the Empire : B.C. 660 -
A.D. 551

Six Dynasties :
A.D. 265 - 589

Asuka Period :
A.D. 552 - 644

Sui : 590 - 617

Nara or Tempyo Period :
645 - 781

T'ang : 618 - 906

Early Hei-an Period :
782 - 897

Late Hei-an or Fujiwara
Period : 898 - 1185

Five Dynasties : 907 - 959
Sung : 960 - 1126

Kamakura Period :
1186 - 1393

South Sung : 1127 - 1279
Yüan : 1280 - 1367

Muromachi or Ashikaga
Period : 1394 - 1572

Ming : 1368 - 1661

Momoyama Period :
1573 - 1614

Yedo or Tokugawa Period :
1615 - 1867

Ch'ing : 1662 - 1912

Post-Restoration :
1868 -

Republic : 1912

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An Official Guide

to

NARA

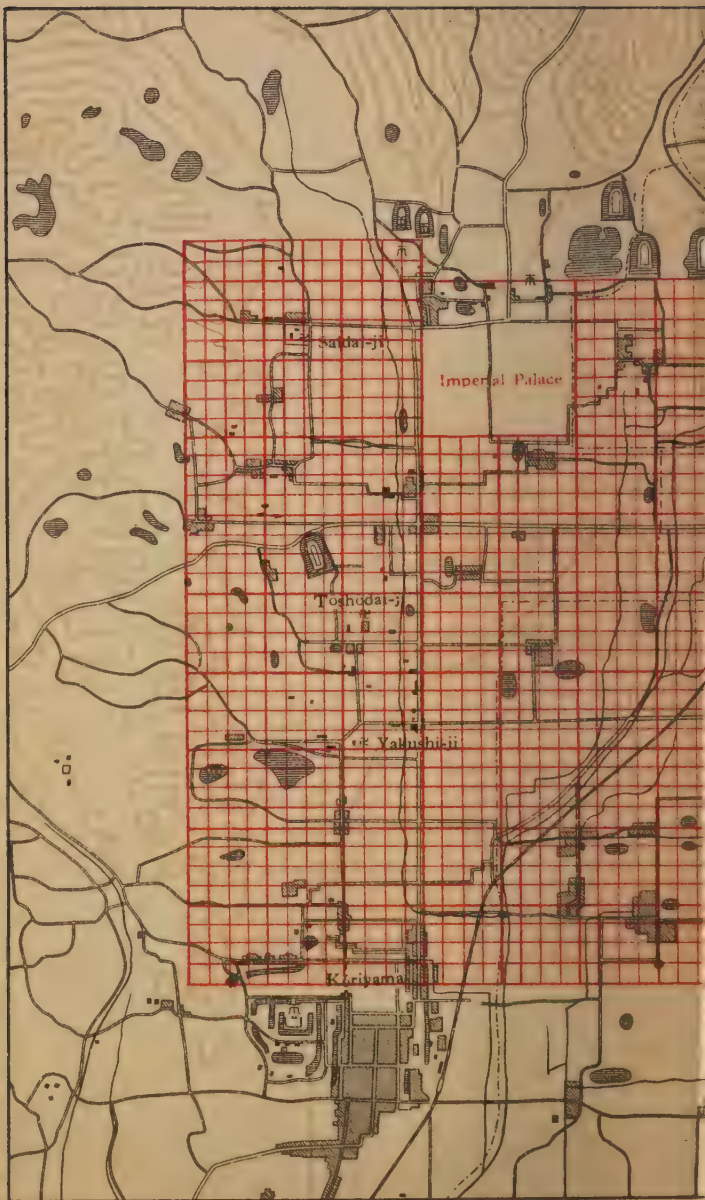


IF a visit to Japan was contemplated only to admire her scenic beauty or peep into the fast-dying customs of her long-secluded days of feudalism, the tourist will be somewhat disappointed to find his way into the desolate Plain of Yamato, which is sprinkled with sepulchers entombing the remains of emperors and empresses of by-gone days, and crumbling wooden structures of no pretentious magnitude—all sadly weather-beaten and apparently destitute of any artistic merit.

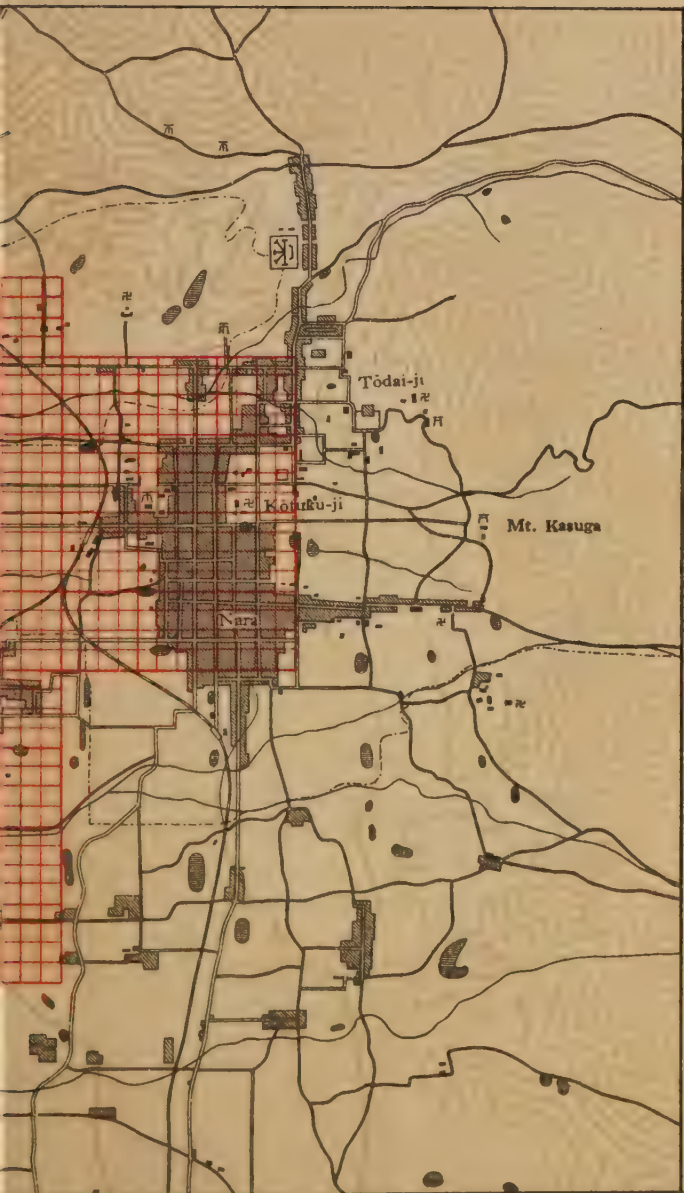
In order to thoroughly appreciate Nara, with its ancient Shintō shrines and Buddhist temples, containing tens of thousands of rare objects of Art, the like of which cannot be found in the rest of the world, one must first of all be equipped with some knowledge of that part of the history of Japan which unfolds the

origin and growth of the empire, as it verily took place in the vicinity of the present-day Nara.

Passing over the mythological age, which virtually came to an end with the accession of the first Emperor Jimmu in 660 B.C., we find this warrior monarch marching out of the province of Hyūga, in Kyūshū, across the Inland Sea to Osaka, or Naniwa, as it was then called, and establishing his capital in Kashiwara, some fifteen miles south-west of Nara. This and the neighbouring districts of Yamato were made the seat of government by succeeding rulers, each building his own palace and capital on a site different from those of his predecessors, apparently in accord with the usage of the time. This lasted almost without exception till 710 A.D., when Nara no Miyako (‘ Capital of Peace ’) was built on a tract of level land, stretching to the south and west of Mt. Mikasa. The site of the Imperial Palace, which occupied the northern extremity of the ancient capital is still discernible in the outskirts of Nara.



Capital of Nara, as



red 1300 years ago.

When Nara no Miyako sprang up, as if by magic, in the heart of the Yamato Plain, the sight must have been remarkable, indeed. One can almost imagine streams of orderly inhabitants hurrying to locate their respective places of abode in the wonderfully regular, but maze-like, intricacies of the new city,—amidst the noise of hammers, chisels, and what not, that were used in erecting canopies or giving finishing touches to works of art, conjured up by the greatest sculptors, painters, and master builders that Japan has ever produced.

Buddhism, which had been introduced into Japan in the middle of the 6th century, soon found its patrons among the aristocrats of the Asuka Period, and gradually gained influence in the Imperial Court. Subsequently, with the removal of the capital to Nara, every possible support was given by the State to Buddhism. Great and learned priests were summoned to the Court of Nara to inculcate the Buddhist doctrines. National coffers were freely emptied for the construction

of temples, with their numerous images and endless paraphernalia. Unparalleled were the rituals gone through in dedicating tabernacles, as they were built one after another, culminating in the sumptuous solemnities witnessed in dedicating the Great Buddha's Hall of Tōdai-ji (Plan : E-D, 1-2), in the presence of Emperor Shōmu and his pious Consort, Kōmyō Kōgō. The whole populace was bent on paying homage to the almighty Buddha.

Thus, fostered and nurtured under the best of conditions, the fine and industrial arts of Japan rapidly rose to eminence, and finally reached their topmost grandeur during the seventy years of Nara administration, extending from 710 to 780 A.D.—a period known in the history of fine art of Japan as the Nara Epoch, or the Tempyō Period.

By way of reference, it may be mentioned that in 782 Nara no Miyako was again evacuated, and the seat of government transferred to Hei-an Kyō, or the Capital of Tranquility,—the very spot

where Kyōto now stands. Nara was thenceforth called Nanto, or the Southern Capital.

Kōfuku-ji (Plan : H-G, 3-4) : When this monastery was founded 1200 years ago, by Fujiwara no Fuhito, as a tutelary temple of the Fujiwara Family, there stood on the present site a complete group of sacred buildings, popularly known as 'shichidō garan,' undoubtedly presenting an imposing appearance. These buildings have been repeatedly burnt down, and reconstructed many times. Amongst those that have come down to us are :

Nan-endō (Plan : H, 3-4), literally, 'Southern Circular Hall,' but actually an octagonal structure, founded in 813 A.D. (4th Year of Kō-nin) and rebuilt 1741 (1st Year of Kampō). The main object of worship is Fukū Kensaku Kannon (Amoghapâsa), symbolic of irresistible and unfathomable Mercy, carved in 1186, by Kōkei, father of Unkei. The Four Guardian Gods, or Shi Tennō, that stand

at the four corners of the platform, breathing defiance to the evil spirits that hover near, are also by the same chisel. Here the sculptor showed greater vigour and freedom than in the execution of the image of Kannon. In the former, he is somewhat imitative, following faithfully the dictates of his tutors and predecessors, while in the latter, originality of wonderful creative power is seen in the striking facial contortions, as well as in the lifelike attitude shown by every limb. Indeed, these vigilant guards look so fierce and intent in purpose that one, on entering the hall, would fain turn from their cold piercing gaze.

Hoku-endō (Plan : H, 3-4), lit., 'Northern Circular Hall,' octagonal in shape, is a building under State protection, and was founded in 721 A.D. (5th Year of Yōrō), and rebuilt 1219 (1st Year of Shōkyū). As an octagonal building, it surpasses Nan-endō in structural beauty, and although it is not the original building, the interior ornaments well preserve the style of the Fujiwara Period



Nan-endō, Kōtoku-ji



Snow-clad Tower, Kōfuku-ji

(11th and 12th centuries).

Kondō (Main Edifice) (Plan : H, 3-4): The original hall erected in the 7th century is said to have measured some one hundred feet high, but it met the fate so common to wooden structures, and was last rebuilt in 1819 (2nd Year of Bunsei). Senju Kannon (Thousand-handed Kannon) is of wood and a State treasure.

Tō-kondō (East Main Edifice) (Plan : G, 3-4), founded in 726 A.D. (3rd Year of Shinki) and rebuilt 1426 (33rd Year of Ō-ei), is a facsimile of the original structure, in plan, elevation, and detail.

The chief object of worship is Yakushi Nyorai (Baisajaguru-tathâgata), in bronze, with the Sunlight (Nikkō) and Moonlight (Gakkō), both wood carvings, standing on either side. These three symbolic figures are known as Yakushi Sanzon, or Yakushi Trinity.

In addition to these statues, there are enshrined Shi Tennō (Four Guardian Gods), close to which are deposited Jūni Shinshō (Twelve Divine Generals), also

Monju (God of Wisdom) at the left side of the main image. All of them are wood carvings and State treasures.

Gojū no Tō (Plan : G, 4) : This five-storied tower is a special building under State protection, and is one of the sights in Nara that will leave a lasting impression on the mind of the tourist, as does the colossal image of Buddha in Tōdai-ji. Originally built in 730 A.D. (2nd Year of Tempyō) and rebuilt 1426 (33rd Year of Ō-ei), the tower measures approximately 36 feet square, 123 feet high, in addition to which the demon-arrester, or *kurin*, measures 48 feet high. This tower is significant by the fact that it retains its original plan, and is grand in shape and beautifully proportioned.

Kasuga-jinja (Plan : B-A, 4), literally, 'Spring-day Shrine,' is a Shintō shrine dedicated to Ame no Koyane no Mikoto, the original ancestor of the House of Fujiwara.

The wide thoroughfare that leads from Nara Railway Station to Ichi no Tori-i, or the First Gateway (Plan : G-F,



First Gateway, Kasuga Shrine



South Gate, Kasuga Shrine

4), is Third Line Street (Sanjōdōri) of the ancient Capital of Nara. Ni no Tori-i, or the Second Gateway (Plan : B, 4-5), stands at a distance of one-third of a mile from the first. East of the First Gateway are the precincts of the Kasuga Shrine, and anciently both sides of the avenue were thickly wooded with tall and stately cryptomerias,—dark and awe-inspiring even in broad daylight. From the Second Gateway onwards, the stone lanterns increase in number, as they stand on both sides of the road, indicating one's approach to a sacred place of worship. By and bye, the main gateway (Nan-mon, or 'South Gate'), a two-storied structure, comes into view, painted all over in glowing vermillion, and standing in deep contrast to the green foliage of the aged trees forming the background of the sacred compound.

Hon-den (Main Sanctuary): The shrine was originally built on the present site in 768 A.D. (2nd Year of Jingo Kei-un), and reconstruction was regularly undertaken at intervals of twenty to sixty

years, all the while retaining the original style of architecture, excepting a few points of modification introduced from time to time. The style in which the shrine is built is known as "Kasuga-type," and is characteristic of Shintō architecture.

The annual festival takes place on the 13th day of March, when an Imperial messenger is sent by the Imperial Household, specially to attend the ceremony, in lieu of the Emperor.

Another festival, called On-matsuri, takes place in the Wakamiya Shrine (Plan : A, 5) on the 17th of December, in accordance with very ancient rites, and people flock here from all parts of Yamato Province to witness the fête, which is really a great 'event' in the whole neighbourhood.

Deer and Lanterns : The people of Nara are not behindhand in matters of calculation when they say that the precise number of deer is as unascertainable as that of the lanterns in and out of the shrine. Roughly speaking, however, there are



Corridor, Kasuga Shrine





Miko, or
Sacred Dancers,
Kasuga Shrine



altogether some 2000 stone lanterns and 1000 hanging metal lanterns. All these are lit at dusk on Setsubun, or the 3rd of February. Seen at a distance, the sight is singularly attractive, as myriads of tiny lights, shining through paper partitions, look like so many fireflies glimmering in the foliage.

Unmolested and perfectly happy in the grassy and wooded world of their own, some 700 deer graze in the park, mingling with the passers-by or else frolicking with children. At curfew, they respond to the call of the trumpeter, and hie their way to their place of rest—a spacious enclosure just below the Kasuga Shrine. The deities, it is said, hearken to the prayers of the pious when communicated through the divine messengers, the deer.

Wakakusa-yama (Plan : B, 2) : The name signifies 'Young Grass Mountain,' and is also called Mikasa-yama, or 'Three Straw-hat Mountain.' In contrast to the thickly-wooded Kasuga-yama, or 'Spring-day Mountain,' (Plan : A, 4), this close-cut hill is quite picturesque,

especially on an Autumn eve, when a deer or two may be seen standing on the brow of the hill, calling to their mates to join them.

Down below, in the magnificent residences of court nobles, which once adorned the place, quiet and refined gatherings were held here and there, partaken by 'lords and ladies gay,' some indulging in music on harps and flutes, and some, with still tenderer hearts, in the composition of poems, with pearl-inlaid writing boxes beside them, and listening to the plaintive cries of deer. The poetry of the period is handed down to us in the shape of a book, entitled 'Man-yō-shū,' or 'A Collection of Myriad Leaves.'

A leaf may be picked up for the sake of its simplicity :

“ Tashika naru
 Tsukai wo nami to,
 Kokoro wo zo
 Tsukai ni yari shi :
 Yume ni miye ki ya ? ”



'Spring-day Field'



Mt. Mikasa in Snowstorm

“ In vain I sought for a messenger,
 Who on an errand would go,
 In confidence and without fail.

Having got none, impatient I grew,
 And my Heart I sent instead.—

Tell me, did she in your dream ap-
 pear ? ”



The panoramic view from the top of the mountain,—an easy climb of some twenty minutes—is beautiful, and gives a glimpse of the Plain of Yamato, where the first Emperor Jimmu laid the foundation of the country on a firm and lasting basis.

In the middle of February, the grass on the hill is all burnt off by setting fire at several points along the foot of the mountain. This is conducted as a religious ceremony, and is known as *Yamayaki*, or ‘Mountain Burning.’

Tōdai-ji (Plan : E-D, 1-2) : Lit., ‘Eastern Great Temple,’ founded 1200 years ago by the joint efforts of Emperor

Shōmu, Abbots Gyōki and Rōben, as well as Bhodi, an Indian priest. It was formerly a State monastery, and occupied a spacious tract of land. When the so-called 'shichi-dō garan' were complete, the present Daibutsu-den (Hall of Great Buddha) was in the centre, flanked on east and west by seven-storied towers, both measuring over 300 feet in height, while on the north stood Daikon-dō (Grand Main Edifice), and on the south Nandai-mon (Southern Great Gate) and numerous other structures—all encircling the great tabernacle of Buddha. Most of these structures, however, succumbed to the all-devouring flames that raged in the course of time. Some have since been rebuilt and what we see today are :

Sangatsu-dō (Plan : C, 1), lit., 'Third Moon Hall,' is otherwise called Hokke-dō, and is the only wooden structure in the City of Nara that has been spared to tell the tale of long-past ages. It is a special building under State protection. So far as the outward appearance is concerned, Nigatsu-dō, which stands close by,



‘Third Moon Hall,’ Tōdai-ji



Fukū Kensaku Kannon,
'Third Moon Hall'

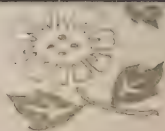




Crown worn by
Fukū Kensaku Kannon,
'Third Moon Hall'



Moonlight Buddha,
'Third Moon Hall,' Tōdai-ji



tottering over the precipice and commanding an excellent view of the Nara Plain, is far more attractive. Nevertheless, when one gazes at this mass of apparently shabby wooden framework, he will find that in point of beauty and grandeur, it far surpasses any of the other buildings that can be found in and around Nara. The main sanctuary, forming the rear of the hall, was actually built 15 years earlier than the original Daibutsu-den. Ever since Abbot Rōben laid the foundation-stone of the hall, in 733 A.D. (5th Year of Tempyō), this very building has stood there in defiance of the elements,—perhaps a unique fact in the annals of the world, when it is taken into consideration that the whole structure is of inflammable material. The southern half of the temple is an addition made in the Kamakura Period (1200 A.D.) by Generalissimo Yoritomo.

The central figure in this hall is Fukū Kensaku Kannon* (Amoghapâsa), with Nikkō** (Sunlight) and Gakkō** (Moonlight) at his sides as attendant gods,

* Dry-lacquer. ** Clay.

flanked by Bonten* (Brahma) and Tai-shaku* (Indra), with Kongō* and Missha,* the two Vajra gods, in front, while at the four corners stand the familiar Four Guardian Gods* (Shi Tennō). At the back of the dais a Vajra King** (Shikongō Shin) is placed in a shrine, with Kisshō-ten** (Laksmi) and Benten (Sarasvati),** also in shrines, on the right and left sides of the Vajra King. There are also a wooden statue of Jizō (Ksitigarbha) and of Fudō (Acalanâtha), attended by two boys. The latter two works, however, are altogether overshadowed by the grandeur and beauty of the other fourteen images, which are representative works of Japanese sculpture, unparalleled in the originality and beauty of craftsmanship. They are all State treasures.

The interior of the temple, where the statues are enshrined, is accessible only in April and May, and in October and November. If admission is desired during the intervals, permission of the Tōdai-ji Temple Office must be obtained.

* Dry-lacquer.

** Clay.

As these numerous statues are arrayed almost shoulder to shoulder,—so small is the interior in comparison with the size of each statue,—they are likely to be taken for a group of cheap and ready-made exhibits in a country show. In whatever form they may appear to the casual eye, not one of them is without its historic, as well as artistic, value, which money cannot gauge. Take the crown, for instance, that adorns the head of the central figure, Fukū Kensaku Kannon. To say nothing of the exquisite workmanship displayed in every inch of this head-gear, it may be mentioned that over twenty-five thousand jewels and precious stones are imbedded in it!

A passing criticism on the Sunlight and Moonlight Bodhisattvas, standing on either side of the central object of worship, may not be out of place, inasmuch as opinions agree as to the superiority of workmanship of these two objects of art.

The earliest representative works of clay modelling of the Tempyō Period are the images of Manjusri, and Brahma and



Indra, in the monastery of Hōryū-ji,—the first-named in the interior of the five-storied tower and the last two in the Dining Hall of that temple. They represent, of course, an attainment of this particular art in its initial stage. Subsequently, the Japanese sculpture made rapid strides, with the progress of the times, and the art of clay modelling eventually reached its zenith in the days when the two statues before us were produced. In the earlier specimens, the hair is arranged rather too high to be in keeping with the size



and shape of the head, whereas in the later productions, it is done in a different and less conspicuous style, thus giving better appearance to the head, as well as to the statue itself. As to the physiognomy, there is perfect harmony in the eye and eyebrow, the nose and the mouth, etc., while muscles and skin all over the body are characterized, where visible, by delicateness in outline. Thus, it will be seen that the sculptor strived hard in his work to approach the 'delicate complexion free from impurities,'

as the Sutra would have it, and to attain that perfect state of incarnation that could be found in Buddha alone. The hands are brought together in supplication, after what some critics call a 'lotus-flower style,' the palms lightly pressed together in a graceful and supple manner. The garb that conceals the full-grown and well-shaped shoulders, shows a remarkable contrast to those worn by earlier images, which are somewhat heavy and less attractive. In wielding the chisel, the artist must have visualized a garment that was to be thrown over a human body, with all its living flesh and muscles, and tried to give to his creation a superhuman character, an ideal personality, confident, as he was, of the success which his highly developed skill would surely achieve. The drapery is simply beautiful, especially where there is a number of folds about the arms, which are raised to bring the hands close together. The ends of the robe are wonderfully realistic, giving the observer a sense of lightness, accruing from his



Sunlight Buddha,
'Third Moon Hall,' Tōdai-ji



‘Second Moon Hall,’ Tōdai-ji

consciousness of the cloth fabric being thin. This is most strikingly felt about the sleeves,—a feature that eloquently tells of the refinement attained by the art in the so-called ‘full-ripened epoch’ of Tempyō.

Art is mature only when there is perfect harmony of the constituent parts. Place art in the centre of your vision, with the heaven of idealism above, and the ground of realism of human life below, and you will find that idealism and realism are the two elements that constitute art. Here, in the sanctum of the ‘Third Moon Hall,’ you have come across an example of perfect harmony of the two, in the image of the Sunlight and of the Moonlight. You find in them something that is not wholly divine and yet not wholly human, something that reveals the existence of mystic communion between god and man, the austerity of one and the geniality of the other embodied in one harmonious whole.

Nigatsu-dō (Plan: C, 1), lit., ‘Second Moon Hall,’ was originally built in

752 A.D. (4th Year of Tempyō Shōhō), and last rebuilt during the Kambun Era, at the instance of Iyetsuna Tokugawa, the then Shōgun of the Tokugawa Government.

The Water Drawing Ceremony, or O-mizu-tori, takes place every year for two weeks, commencing from the 1st of March. This festival is otherwise called Ō-taimatsu, or 'Big Torch,' so called from a ritual in which a big pine torch plays an important rôle. The object of the solemnities is to draw water from the well in the interior of a building that stands at the foot of the hill, to be given away to thousands of people as sacred medicinal fluid of magically curative property.

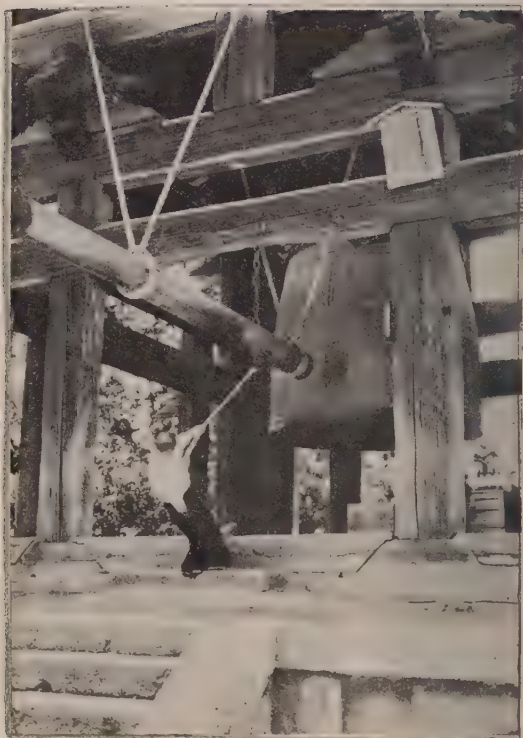
Taishō (Big Bell): The belfry (Plan : D, 1) is a special building under State protection, and was built in the Kamakura Period (1200 A.D.).

The bronze bell, which is a State treasure, dates as far back as the 7th century, or the Tempyō Period, measuring 13½ ft. in height, 9 ft. 2 in. in diameter, and 10 in. in thickness. A donation of 10 sen

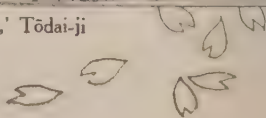


Belfry, Tōdai-ji





'Big Bell,' Tōdai-ji



towards the maintaining expenses will allow the visitor to give it a strike, at which sound, it is said, the departed souls of his kith and kin in the world beyond, nod to the earthly signal made from this far away land of the rising sun !

Daibutsu-den (' Hall of Great Buddha ') (Plan : E-D, 1), properly called Kondō or Main Edifice (of Tōdai-ji Monastery). The visitor will be given a leaflet at the wicket-gate, giving weights and measurements of the colossal image. It will tell you how wide his mouth is, how high his nose is, how long his ears are, and so on, in wonderful detail.

It will also tell you that the Buddha weighs as much as 500 tons, and that 437 tons of bronze, 288 lbs. of pure gold, 7 tons of vegetable wax, 165 lbs. of mercury, and last, but not least, several thousand tons of charcoal were requisitioned in its construction. The official report, however, does not say that the august Buddha is a good-looking personage, because, unlike most of his other images, he is miserably represented

physiognomically.

To turn to the tabernacle, it was first built in the Tempyō Period, but was burnt down and rebuilt in the Kamakura Period (1200 A.D.). It, however, was again burnt down and the work of reconstruction started in 1679 (10th Year of Genroku) and completed in 1708 (5th Year of Hō-ei). The style of architecture is in accordance with that of the original structure.

Reverting to the principal object of worship, it may be mentioned that the image of Vairocana Buddha was first cast in the Tempyō Period, but the monastery was twice devastated by fire, in the course of which the head, from shoulders upwards, was destroyed, and the part thus lost was recast in the Genroku Period (1700 A.D.).

The visitor's special attention is called to a bronze lantern (State treasure), standing just in front of the tabernacle. Though small in size, as compared with Buddha's image, the lantern is in itself a unique specimen of Nara craftsmanship in bronze



'Hall of Great Buddha,' Tōdai-ji



Jikoku-ten
(Shi Tennō), Kaidan-in



casting. This quaint lantern, mounted on a pedestal, was miraculously saved from the fire, and there it has stood defying time and tide for over twelve hundred years. On the eight panels—for the lantern is octagonal in shape—of the light box are embossed figures, which are of considerable artistic merit.

Kaidan-in (Plan : F-E, 1-2), lit., 'Sima Hall,' is known for its Four Guardian Gods (Shi Tennō). The hall is the fountain-spring of the Risshū Sect in Japan, introduced by the great T'ang priest, Ganjin, whose beautiful image can be seen in the Founder's Hall of Tōshōdai-ji. Ganjin visited the Court of Nara, by the ardent wish of Emperor Shōmu, and the first thing he did, on arrival, was to set up an altar in front of the Great Buddha of Tōdai-ji. The Emperor and his Consort, Kōmyō Kōgō, soon followed his example and built an altar, where a series of rigorous penances was gone through by the Imperial patrons and their subjects, numbering some five hundred, in order to obtain admission to

the order of the priesthood. The temple was afterwards removed to the present site, but the original structure was burnt down and rebuilt in the Tokugawa Period.

On the altar, Shaka and Tahō are enshrined, while at the four corners stand the Four Guardian Gods, whose artistic merits are of such weight that the tourist should not miss the chance of studying these representative clay works of the Tempyō Period.

The four images, somewhat larger than natural size, are by one and the same artist. They are clad in armour, trousers, shoes, etc., while under their feet they trample the 'wicked devils.'

The outer coating is of a material containing mica, painted all over in vermillion, verdigris, indigo-blue, chestnut, etc., as well as gold dust and gold foil, with which the figures are embellished. The head and hands are also painted in colours, each hair being drawn precisely with black ink. The pupils of the eye are set with obsidian. The weapons held in their hands, and the daises are of much

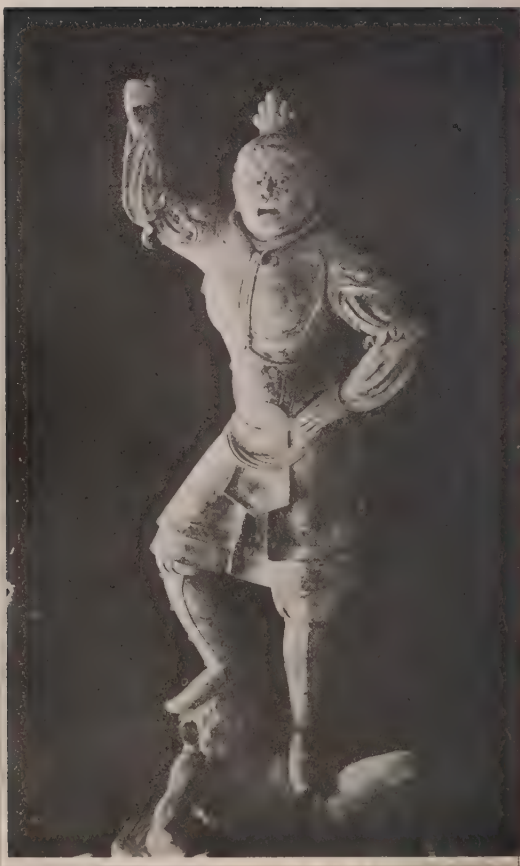
later date.

It is not clear how and when the art of clay modelling came into Japan. The first mention made in history refers to the group of images in the grottoes of the five-storied tower of Hōryū-ji, which were made in the 4th Year of Wadō (711 A.D.). The use of clay, with reference to image-making, had been known to this country prior to the Wadō Era, as will be seen from the use of clay moulds for bronze casting, which is of earlier origin than clay modelling. There is every reason to suppose, therefore, that clay images, as such, were introduced during the Wadō Era, or later. This can be gleaned from the degree of skill shown in the images made in the Wadō Era. Reference is frequently made in history after that, to the production of clay images, and in addition, some of the images which were then made are handed down to us, so it appears that this particular art grew into favour during the Tempyō Period, and was discarded with the removal of the Capital to Kyoto. Even in the days

of its prosperity, it occupied a secondary position to dry lacquer work, which also came into vogue in the same period. This can be proven by the particular class of subjects treated by the clay work artists, as well as the limitation of size given to it, which lead us to conclude that clay modelling was restricted to images in group only. Be that as it may, the advantages held by the art over other forms of sculpture are not few. For instance, the manipulation of clay is much more handy than bronze, lacquered rag, or wood, while lack of stickiness can be made good by the use of fine-cut cloth fibre, or of paste made from seaweed. Another advantage of clay modelling is that much freer outlines can be given, or to put it technically, a great many more curves can be had, and consequently more realistic effects obtainable in the execution of delicate lines. Thus, on one hand, the art of clay work became more and more refined, on its own accord, with the lapse of time, and, on the other, it was influenced by the highly developed culture of the Tem-



Kōmoku-ten (Shi Tennō).
Kaidan-in



Zōchō-ten (Shi Tennō),
Kaidan-in

pyō Epoch, with the consequence that it reached its highest point of refinement, and it is not difficult to suppose that the four images now before us were produced when the art was highly matured and perfected. Take the Four Guardian Gods, clay, in the Dining Hall (Jikidō), Hōryū-ji, which are presumably contemporaneous with the group images of the grottoes. These earlier specimens of clay work are wanting in ease of execution, in the entire construction, as well as in detail, too much adhesion to formalism being noticeable, while features are altogether too monotonous. The limbs, especially the face, are devoid of life. In short, the art is immature and hard, primitive and poor. Turning to the present images, we find that they are free from all these defects, and in their parts and entireties, these is perfect proportion, besides being accurate in shapes and forms.

The movements of the limbs are varied and free from conventionalities, and there is harmony that governs all.



What is the most striking, and which is a sign of progress over the preceding period, is their facial expressions. The subdued anger and hidden emotions conceal virile life within, and deep down we feel the existence of that grandiose spirit that characterizes the Tempyō sculpture. When we come to think of the task assigned to the Guardian Gods, their facial expressions speak volumes, especially, the looks assumed by Jikoku-ten (east) and Zōchō-ten (south) are far-reaching and wide, while the other two kings, Kōmoku-ten (west) and Tamon-ten (north), cast their gaze far beyond the worlds of infinite distance. The student will realize the vastness of the domain allotted to them, which eloquently tells of the spirit common to the production of this period. As to the attitudes struck by every limb, there is greater motion underlying them, than those observable in the Hōryū-ji Guardian Gods. The latter images are designed, through their primitive and rough touch, to incarnate the idea of defending the Law, by means



Tamon-ten (Shi Tennō), Kaidan-in



Drinking His Fill

of all that is serene and quiet, while those before us show that the artist tried to follow the spirit of the preceding methods, but still gave greater motion to expression, the extreme example being the image of Zōchō-ten. They are, however, free from fully exposed anger and exaggerated motion, such as are found in the works of Fujiwara and Kamakura Periods. The true worth of the Tempyō works lies in this respect.

As to the gnomes trampled under foot, they have splendid features, the limbs being full of pleasant changes. As they lie on their faces, or prostrate on their backs, crying with pain and anguish, they represent peerless works of art, and this is more keenly felt when they are brought side by side with the gnomes in the Main Edifice of Hōryū-ji, where they simply serve as pedestals.

From what we have so far observed, it will be seen that the Four Guardian Gods of Kaidan-in are products of full artistic merits, and that therefore they are the masterpieces of the Tempyō sculpture.

Admission can be obtained by applying to the temple office of Tōdai-ji.

Shōsō-in (Plan: E, 1): Nara would not be half as interesting if it were not for this wonderful storehouse, built as a depository of the whole of the personal belongings of Emperor Shōmu, which were donated to the Great Buddha of Tōdai-ji by the Empress-Dowager Kōmyō, on her bereavement of her husband, the august patron of the monastery. The treasures, which are kept intact, despite the long lapse of time, number over 3000 items, and the temple is quite unique as a museum of the ancient Japanese objects of fine art. Every year in Autumn, the hall is opened to air the contents, when inspection is granted to personages of high rank and a privileged few.

Nara Imperial Museum (Plan: F, 3): The most convenient place for the tourist to get a general idea of the fine art of Japan, as the exhibits include representative works that are to be found in Nara and vicinity. Some of them belong to shrines and temples, while some



Shōshō-in, Tōdai-ji



Nara Imperial Museum

are owned by the museum. They are arranged according to the periods of production, with explanatory cards in English attached to each object.

Sarusawa no Ike (Monkey Swamp Pond) (Plan : H, 4) : The pond would appear ordinary if it were not for the beautiful tower of Kōfuku-ji that nightly casts her phantom shadow on the ripples down below, as the pale moonbeams dance round the tremulous roofs, piled one after another on the surface of the pond, and surmounted by a quivering demon-arrester. The country-folk, on their pilgrimage to Nara, are seen by the side of the pond, exchanging a few coppers for small balls of bread, with which to feast the expectant fish. They little know, when they throw the balls to the goldfish and carp, that full twelve hundred years ago, there lived a lady-in-waiting, in the beautiful boudoir of the Court of Nara, and that she, slighted in love, stole from the Palace one dreary night, and drowned herself in the pond,—so at least the story goes. The Wight-under-the-Persimmon,

or, Kaki-no-moto no Hito-maro, a 7th century poet, sang to her memory in a short but pathetic strain :

“ Wakimoko ga
 Nekutare-gami wo
 Saru-sawa no
 Ike no tama-mo to
 Miru zo kanashiki.”

It may be rendered :

“ Sad the maiden, young and fair,
 Whose disheveled locks of hair
 Do in the pond of Saru-sawa flow,
 Like water moss in clusters
 grow ! ”

A modest-sized Shintō shrine, under the style of Uneme no Yashiro, stands quite close to the pond, and is dedicated to the departed soul of one ‘ young and fair.’

Mt. Kasuga and Environs (Plan: A, 4): Mt. Kasuga is a virgin forest that has known no woodcutter’s ax for countless ages. The *sugi*, or *Cryptomeria Japonica*, tower high into the sky,



Saru-sawa Pond

HS



A Shady Nook, Mt. Kasuga

stately and majestic, while the *nagi* forest, pure and unmixed, spreads over an area of more than ten acres, and is under the State protection as a monumental growth. Wild monkeys may be seen jumping from tree to tree in the recesses of the forest. A walk of seven miles can be enjoyed in circuit of the mountain, starting from either Taki-saka-guchi ('Waterfall Hill Mouth') or Mizu-tani-guchi ('Water Valley Mouth'). Among the 'sights' of the mountain, may be mentioned the Giant Cryptomeria (Ō-sugi), measuring 100 feet high and 35 feet in circumference, and the Maples of Takisaka, seen at their best in Autumn, when crimson leaves are scattered over huge rocks, on which Buddha's images are engraven. There are also the Cuckoo's Waterfall (Uguisu no Taki), the Maples of the Cave (Hora no Momiji), etc., which speak for themselves.

Tōshōdai-ji (Plan: E, 1) is a special building under State protection, and stands $2\frac{1}{2}$ miles west of Nara. The temple was founded in 759 A.D. (3rd Year of Tempyō Hōji) by Ganjin, a great Chinese priest,

whose lifelike image is seen in the Founder's Hall (Kaisan-dō).

Kondō (Main Edifice) is the original structure built more than a thousand years ago, and is well known for its architectural beauty and grandeur. **Kōdō**, or Lecture Hall, stands to the north of the main edifice, across a courtyard, with **Raidō** (Worship Hall) and **Shariden** (Sarira Depository) to the east of the main edifice. The Lecture Hall was formerly the Assembly Hall (**Chōshūden**) of the Palace of Nara, which was removed to the present spot, and converted into a temple. It enshrines **Birushana Butsu** (Vairochana Buddha), with **Yakushi** and **Senju Kannon** (Thousand-handed Kannon) at its sides. They are all dry-lacquer statues, second in importance to those in **Sangatsu-dō** ('Third Moon Hall').

Yakushi-ji (Plan : L, 4-5): The monastery was founded in 680 A.D. (8th Year of Hakuho) in the village of Shirakami Mura, Takaichi County, Yamato Province, and the whole group of buildings was removed to the present ground



Ganjin, Founder of
Tōshōdai-ji





Three-storied Tower, Yakushi-ji

in 718 (2nd Year of Yōrō). They were, however, all burnt down, except the three-storied tower, which is a special building under State protection. The tower is wonderfully well preserved, and is the oldest in Japan, barring some of the Hōryū-ji buildings.

In addition to the tower, there stands Tōin-dō (Eastern Monastery Hall), with its Shō Kannon, bronze, also a State treasure. The bronze statues of Yakushi Trinity in the main edifice were cast in the Hakuho Era, i.e., before the capital was removed to Nara, and excel in quality of bronze, as well as in appearance, which is at once graceful and stately.

Yakushi Nyorai, the principal object of adoration, sits on a gorgeous dais that stands on a marble platform, and in the enclosure of black-lacquered railings, attended by the Sunlight (Nikkō) and Moonlight (Gakkō) Bodhisattvas. Time was when they glittered with gold,—for they are gilded bronze works,—but, due to frequent ruinous fires and the long exposure to the wind and rain, the gold

plating has worn off. The alloy, however, has in the meantime assumed a beautiful glossy black colour, in which they are now seen, filling the tabernacle with a splendor of dazzling black,—perhaps becoming the shelter so old and darkened with age.

The form, in which the central figure is carved, is unmistakably derived from early T'ang, of China. Just as the building of the temple itself belongs to a new school of architecture of the period, which came into vogue, largely influenced by the art of the Six Dynasties of China, and eventually different from the Kudara (Korean) School that flourished in the preceding period,—so is the image under description an outcome of the same transition. The construction of the temple, with its images and belongings, was undertaken with a vigour that had full support of the Government and the Imperial Court, when, on one hand, a new, progressive spirit was dawning on the people, and on the other, the most refined culture of China found its way into the country with over-

whelming rapidity. Environed in such an atmosphere, architecture as well as sculpture could not but have deviated from the old Korean style, and taken to the new and advanced school of art, which was fast gaining ground.

A comparison of the image with those of Yakushi Nyorai and Shaka Nyorai in the main edifice of Hōryū-ji, will show a marked difference in the technique of these two periods, the Asuka and the Nara. The earlier works are generally flat in execution, and are characterized by an abundance of rugged and straight lines and level surfaces. They are almost bare of curved surface, while curved lines, where they are used, are monotonous and destitute of taste. This method of carving must have come from rock carving of the still earlier periods.

Generally speaking, the image before us is rich and full in tone, and beams all over with a sense of roundness, while it abounds in curved lines and surfaces, agreeing perfectly with the dictates of Nature. And, there is such Indian touch,

too. All these features are more frequently met with in carved figures than in rock carvings, and in these points, the statue bears close resemblance to the mural paintings of Hōryū-ji. In no other period, is a better and more complete form of bronze carving to be found.

Turning to the technical skill and expression, they are superb, and only serve to testify to the perfection as attained by this particular form of execution. There is perfect proportion in the whole work, the image, the robe, the dais, all exhibiting a tone of grandeur. In addition, there is nothing left to be desired in the well-balanced application of simple and elaborate methods in handling detailed parts. As to the expression, the student will be struck with the greatness of latent beauty,—a result of perfect combination of softness of aesthetic beauty and rigidity of spiritual austerity. While the earlier images are primitive and simple in technique, and somewhat odd and pensive in expression, the image under description is fully matured, free, rich in

tone, and open. The other productions of the Tempyō Period have these characteristics in common with the present work, only with this difference, that the latter far surpasses all others in point of inherent austerity.

With respect to details, there is an inimitable proportion in the construction of the body, with the face and the limbs in perfect unison with Nature. The flowing and gathering of the robe is easy and natural; especially that part of the robe that hangs over the dais is exquisitely beautiful. It is conventionalized to a certain extent to serve as decoration, and yet it fully retains natural shape. If, however, the image is scrutinized in its minute parts, it will be found that there is coarseness of execution, with lines and surfaces that are not entirely refined and polished, betraying a sense of rigidity. This defect, if it can be called a defect at all, is attributable to the image being a cast work, as well as to the development of the art not having yet reached that stage of perfection, where attention

is invariably given to the finish of detailed parts. Or, to put it in other words, the image of Yakushi Nyorai should be viewed to locate beauty and perfection in its grand entirety, disregarding the artistic merits or demerits of its minor points.

Especial attention should be given to the dais, which is well-proportioned and worthy of the image which it is made to carry. As regards the technique, it may be observed that the style of construction is analogous to that of the daises belonging to the two portable shrines in the main edifice of Hōryū-ji. Every one of them has a pedestal, the top and bottom of which consist of a number of layers of graduated size, piled one over another, with their sides and borders beautifully decorated. The conventional grape-fruit in foliage, on the sides of the topmost layer, is also to be seen in some other works of art of the same period, so also are the jewel decorations in other parts of the dais. What attract the attention of the student are the gnome-like dwarfs in nudity, crouching in niches on the four



Yakushi Trinity, Main Edifice.
Yakushi-ji





Western Monastery, Hōryū-ji

sides of the middle of the dais, with four 'divinities' below them, carved in relief, —Blue Dragon on the east, White Tiger on the west, Crimson Sparrow on the south (front), and Black Turtle on the north. It can be imagined that these four 'divinities' are meant to be the guardians of the four directions of the dais, as will be seen from the fact that these four names were given to the four castle gates of the Capital of Nara, but whatever can be these four groups of uncouth beings? Opinions differ as to the source from which they were taken. It may be that they represent the 'barbarians,' who seem to have been present at a reception in the Imperial Palace of Nara, as messengers from the land of birth of Great Buddha.

To sum up, the image of Yakushi Nyorai in the temple of Yakushi-ji is a great and perfect specimen of bronze casting, and with its historical background and artistic skill and expression, is a masterpiece that represents the period in which it was produced, and, furthermore, a masterpiece of its kind, not only in Japan,

but perhaps in the Orient, and as such, it can be safely recommended to the world's admiration and gaze.

Hōryū-ji : Nowhere else in Japan has a Buddhist monastery, with its composite temples and other edifices, been better preserved than Hōryū-ji, in the Plain of Yamato, the so-called cradle of Japan's culture.

Hōryū-ji, otherwise called Ikarugadera, is one of the ancient Seven Great Temples that guarded the Capital of Nara. Founded in 607 A. D. by Empress Suiko and the Heir Apparent, Prince Shōtoku, the Defender of the Buddha, the Law, and the Priest, the whole group of wooden buildings escaped the ravages of time, and the monastery, at this far-away date, boasts of many original buildings, which, in turn, give shelter to numberless statues, images, and paraphernalia, all darkened with age and smoke, but yet in a state of perfect preservation.

Leaving the train at Hōryū-ji Station, the tourist will soon find himself in a broad highway, bordered on both sides with old

pine-trees, leading straight to the first gate, Nandaimon ('Southern Great Gate'), which was rebuilt in 1439, in the Muromachi Period.

At a distance of about one hundred yards from Nandaimon, there stands Chūmon ('Middle Gate'), built in the beginning of the 7th century, which, together with the Main Edifice, the Tower, and the Gallery, constitute the oldest wooden structures in the whole of Japan.

The gate shelters two Deva kings, Ni-ō, made of clay, standing on either side of the entrance, with fierce looks, as if they seek to penetrate into, and read, the hearts of pilgrims, as they go past the gate into the inner ground. The left king is painted all black, and the right all red. The black king pertains to the Shades, and therefore his mouth is shut and his mien despondent, while his comrade represents all that is bright, and his mouth is therefore open, and the general demeanor aggressive.

The fine, sandy avenue, leading from Nandaimon northwards, branches off, just

in front of Chūmon, to the east and west, Tōdaimon standing at the eastern, and Saimon at the western, extremities. At a distance of some thirty steps towards the western gate from the avenue, there is a stone, half buried in the ground, at the foot of a young cherry-tree and on the right side of the road. 'Fukuzō,' or 'Buried Storehouse,' is the name given to this stone, there being two other similar stones within the monastery grounds,—one inside the Main Edifice and the other in the Library. They are said to indicate the whereabouts of a treasure trove which the founders buried deep in the ground, to prepare for emergency !

From the Middle Gate, the tourist passes into a spacious enclosure, where the world's oldest and most picturesque wooden buildings stand. The relative position of one building to another, with the main edifice and tower in the centre, is strikingly beautiful, and one cannot but marvel at the ingenuity of the master builder, who hit upon this happy idea in the distribution of so many structures of

diverse shapes and sizes.

Kondō, or Main Edifice, is a double-roofed structure, built in the beginning of the Nara Period, and is really over 1300 years old. The main columns are strong and massive, and are endowed with entasis, which is noteworthy. The eaves that slope down in a graceful form are supported by brackets, the construction of which is out of the ordinary, bespeaking bold initiation, as well as freedom of conception. Throughout the length and breadth of the framework, there pervades refined sentiment, giving the tabernacle an attribute of greatness worthy of the sacred images inside.

The tourist is now led into the interior, to stand face to face with the oldest specimens of bronze images, as well as a host of other objects of art, of which Japan can be justly proud.

On a large platform in the centre, three Buddhas are enthroned on their respective daises, each attended by his own attributes incarnated in various forms, and over each group of images a huge

baldachin hangs, gorgeously decorated with pictures of Buddha, and adorned at the sides with glittering pendants in variegated colours, made of glass and wood.

The central figure, facing south, is Shaka-muni Butsu (Sakyamuni), with Yaku-ō and Yaku-jō Bodhisattvas on each side, while Yakushi Nyorai (God of Medicine) occupies the right (eastern) dais, attended by Nikkō (Sunlight) and Gakkō (Moonlight). The figure on the left (western) dais represents Amida Nyorai (Amitabha-tathâgata), flanked by Kannon (Mercy) and Seishi (Wisdom). All are gilded bronze works, and State treasures.

Originally, the image of Yakushi Nyorai, with the Sunlight and Moonlight, was on the central altar, but due to the more conspicuous size of Shakamuni Butsu and his attendants, which were made later, Yakushi Nyorai and his attendants were removed to a secondary position, where they are now. Both these trinities were made by the famous sculptor Tori, the former in the 15th year of the reign of Em-

press Suiko, and the latter sixteen years later. These facts are ascertainable from the inscriptions engraved on the aureola in Chinese characters, composed in primitive Japanese style.

The image of Amida Trinity, on the left dais, is of comparatively minor importance, and dates back to the Kamakura Period (1200 A.D.). According to the inscription on the aureola, the original image was stolen, and the present one set up in the 1st Year of Tei-ei (1232 A.D.).

Besides the three trinities we have just mentioned, there are a number of valuable images in the Main Edifice, among which may be mentioned the Four Guardian Gods, or Shi Tennō, standing at the four corners of the platform—looking nonchalant, after a vigil of centuries, and without showing such fierce and withering countenances that are invariably found in the four kings of the same denomination in other Buddhist fanes. Here, they are more like saints than warlike generals, primitive simplicity and conventionality being visible in every trace of the chisel.

There are also priceless wooden statues of Bishamon-ten and Kisshō-ten, standing on either side of the central Shaka Trinity, representing the best works of art of the Fujiwara Period.

The next on the programme is the world-famous miniature shrine, Tamamushi no Zushi (Tamamushi Portable Shrine), which once adorned the Court of Empress Suiko who enshrined in it her chosen image of Buddha, and prayed day and night for the welfare of her people. The name 'tamamushi,' or 'gem insect,' represents a beetle (*Chrysochlora*) having beautiful iridescent wings, with which the shrine and the pedestal on which it rests were embellished. Age has mercilessly wrought its work on this priceless treasure, but some of the wings are still to be detected under pierced metal plates on the corner pillars of the structure.

The shrine is a facsimile of a Kondō, and is mounted on a dais, like the three trinity Buddhas in the same hall. The roof, with delicately chiselled tiles and having a gentle and well-proportioned slope

down to the eaves, is surmounted at the topmost ends with tail-like 'shibi,' made of gold—a feature peculiarly characteristic of the religious architecture of the period. The exterior as well as the interior of the shrine is black-lacquered all over, and profusely illustrated with what are called "Mitsuda Pictures," a kind of oil painting, which seems to have been in vogue in these by-gone days. The subjects of the pictures are taken from the life story of Buddha, and are technically treated with detail in spite of the complexity of subjects, and characterized by simplicity and conventionality that are commonly found in all early productions.

Standing side by side with Tamamushi Zushi, there is another portable shrine, set on a gorgeously decorated dais, with a pavilion-like canopy taking the place of the ordinary roof. This miniature edifice was the personal property of Lady Tachibana, wife of Fujiwara no Fuhito, and mother of the pious and beautiful Empress Kōmyō. According to the available records, the shrine was made

in the early Nara Period—a fact that can also be inferred from the less conventional treatment given to the figures appearing in the pictorial decorations. The angels, for instance, chiselled in relief on the wooden panel at the back of the images, are more or less free from the conventionality of their neighbours, while the drapery of their costumes is exquisitely carved, suggesting, almost to a certainty, the touch of a genius, imbued with the progressive spirit of the time. So also are the conventional waves of the base, which takes the form of a lotus pond. The trinity images, each sitting on a lotus flower, are the representative bronze works of the Asuka-Nara Period,—a transition stage when conventionalism of the former was rapidly giving way to the more liberal but somewhat elaborate tendency of the latter period.

“Courage yet!” somebody cried behind the tourist’s back, who had helped himself too freely from the large dishes proffered him in the first course of the Oriental feast, which started with the

hors-d'oeuvre of two substantial gatekeepers in clay, and feeling more than full, had been preparing to beat a retreat to his snug little room in the Nara Hotel. In spite of his swollen legs and blood-shot eyes, there are still the mural paintings in the Main Edifice to be admired, and on the outside, there stands the Five-storied Tower awaiting him. That done, he has to wend his way to the Monastery Treasure-house, with an endless list of rare objects of art, to say nothing of many other buildings of comparatively minor importance that stand here and there in the compound. Indeed, it requires Hercules' strength to stand the fatigue, which the tourist is sure to feel after finishing the treasure-house. But, his task is only half done, because he has just covered the Western Monastery, or Sai-in. The Eastern Monastery, or Tō-in, lies adjacent to Sai-in, and comprises a host of buildings, including Yumedono, or 'Hall of Dreams,'—a fascinating name,—where the Founder spent days of meditation, with Sutra in hand, and perhaps

attended by pages. A great deal more courage and patience is thus required, in order that the tourist leave Japan with a fair knowledge of things Hōryū-ji.

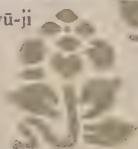
To return to the world-famous mural paintings, there are twelve paintings in all, which decorate the inner walls of the Main Edifice, the four larger walls representing four Buddhist Paradises, and the eight smaller walls eight Bodhisattvas, all painted in red, with beautiful shadings of the same colour,—a new departure in the art of painting since the end of the preceding generation. The Pure Land of Amida (west), of Hōshō Nyorai (east), of Yakushi Nyorai (eastern side of northern wall), and of Shaka Nyorai (western side of northern wall) are the themes treated in the larger paintings, which, together with the eight Bodhisattvas, are popularly attributed to Tori, painter and sculptor, but more likely to an artist of a later date. To quote from a Japanese critic, “the grand composition over a large portion of the wall, and the wonderfully harmonious combination of realism and



Main Edifice, Hōryū-ji



Mural Painting, Hōryū-ji



idealism in the faces and postures of all the Buddhas and Bodhisattvas, fill the beholder's mind with mingled feelings which are partly religious and partly aesthetic ; for, while the sublimity of the religious sentiment which inspired such a work as this deeply impresses one, still one cannot escape from a sense of wonder at such a beautiful specimen of art. No such productions have come down to us in history." Of the twelve principal paintings, that depicting the Pure Land of Amida surpasses the others in beauty and sublimity.

Five-storied Tower : All who have seen other wooden towers in Japan, and finally come to gaze at this ancient tower, agree that the shape it assumes is sublimely graceful. The date of construction is the same as the Main Edifice. In the centre of the first story, stands the Great Mountain of Sumeru (Shumisen), made of clay, surrounded at the foot by four grottoes, each with a group of lifelike images, also of clay, representing ' Sermon of Miroku Nyorai ' (south), ' Discourses

of Monju Bosatsu and Yuima Koji ' (east), ' Buddha entering Nirvana ' (north), and ' Tomb of Buddha's Body ' (west). According to the authentic records kept in the Monastery, these clay works were made in the 4th Year of Wadō (771 A.D.), when the art of clay modelling began to appear on the stage of early sculpture in Japan. Some of the images were repeatedly lost and remade, but there are still some whose workmanship eloquently tells their early date.

Dai-kōdō (' Grand Lecture Hall ') was anciently a temple edifice in the province of Yamashiro, until it was removed here to fill the gap made by the destruction by fire of the original building. The Yakushi Trinity enshrined therein are works of early Fujiwara Period. The flight of stone steps in front of the hall commands a good view of the whole monastery, with its main edifice and tower in the centre, and surrounded by a gallery.

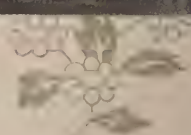
Sai-endō, or ' Western Circular Hall,' an octagonal building, otherwise called Mine no Yakushi, or ' Yakushi of



Five-storied Tower, Hōryū-ji



Disciple lamenting over the
Death of Buddha (Clay Work),
Five-storied Tower, Hōryū-ji



the Peak,' stands on a terrace at the back of Sankyō-in, and shelters a dry-lacquer statue of Yakushi Nyorai, of late Nara Period, when this particular art was most popular. There is also a huge wooden image of Jizō Bosatsu, the patron god of children, and the oldest extant in this country. Besides, there are statues of Thousand-handed Kannon and Twelve War Gods, the former a late Fujiwara, and the latter Kamakura works, of not much artistic merit.

Shoryō-in, or 'Sacred Spirit Cloister,' which was anciently a dormitory under the name of Nishi-muro, or 'Western Cloisters,' enshrines an wooden image of Prince Shōtoku, sitting, in his forty-fifth (according to some, thirty-fifth) year of age, attired as Prince Regent. In the western hall there is enshrined Nyo-i-rin Kannon, with two attendants, the Prince's son and the Prince's younger brother. In the eastern hall, there is enshrined Jizō Bosatsu, with another younger brother of the Prince and the Prince's tutor, Priest Eji. These statues were made in 1121,

and are older than the cloister itself.

Kōfūzō is the treasure-house of the Monastery, and is divided into three compartments, the more important treasures being kept in an inner room at the right side of the central compartment. Here stands a gilded bronze statue of Kannon, a work of early Asuka, similar in detail to the two attendant gods of the Shaka Trinity in the Main Edifice. The statue of Yakushi, also in gilded bronze, sitting next to Kannon, is called ' the Buddha in the Womb ', indicating that it was found inside the image of Yakushi Nyorai of Sai-endō. It is a unique specimen of the Tempyō Period. Perhaps the most striking object in the treasure-house is the image of Nine-faced Kannon, a little over one foot in height and carved out of sandalwood, the rarest material that the Japanese artists could lay their hands on in those days of yore. The work, from all points of view, is a highly developed specimen of wood carving of the early Nara Period.

Space does not permit us to enumerate all the other relics worthy of notice.

The following are some of the more important objects, which the tourist should not miss :

SCULPTURE, ASUKA PERIOD :

Angel, with stringed instrument, and phoenix, wood, taken from the baldachin of the Main Edifice.

Monju and Fugen Bodhisattvas, wood, standing.

Nikkō and Gakkō Bodhisattvas, wood, standing.

Kannon and Seishi Bodhisattvas, wood, standing.

SCULPTURE, NARA PERIOD :

Gilded bronze halo.

Gilded bronze repoussé trinity.

Dry-lacquer Miroku Bodhisattva, seated, with halo.

Wooden halo.

SCULPTURE, FUJIWARA PERIOD :

Prince Shōtoku, wood, seated, by Yen kai.

PAINTING, FUJIWARA :

Pair of eight-fold silk screens, with pictures of the Sixteen Arhats, coloured.

ALLIED ARTS, 770 A.D. :

The Million Miniature Pagodas (Hyakuman-tō), wood, with Sutra in primitive prints.

Kairō, or Gallery, which is the original structure, over 1300 years old, starts from either side of the Middle Gate, and extends east and west, both turning to the north symmetrically, and terminates at the sides of the Grand Lecture Hall. On the eastern side of the gallery stands the Belfry, with a bronze bell cast in the Tempyō Epoch, and on the western side stands **Kyōrō**, or Sutra House, where a library of sutras is preserved.

Sankyō-in, or 'Three Sutra Cloister,' was formerly a dormitory for bonzes, and was known as Higashi-muro, or 'Eastern Cloisters' in contrast to Nishimuro, or 'Western Cloisters.' The temple enshrines a gilded image of Amida



Phoenix, Wood Carving,
Kōfuzō, Hōryū-ji



Monju Bosatsu (Clay Work), Five-storied Tower,
Hōryū-ji

Butsu and a statue of Prince Shōtoku, also the Four Guardian Gods.

Kami-no-midō, or 'Holy Upper Hall,' stands on the top of a small hill at the back of the Lecture Hall, and is painted in glowing red. The original structure was burnt down and rebuilt in the 14th century. The hall enshrines Shaka, with Fugen and Monju, as attendants, also the usual Four Guardian Gods.

Jiki-dō, lit., 'Dining Hall,' where rituals of dieting were gone through, stands close to the Kōfūzō Storehouse. The building is the original one, constructed in the Nara Period, and enshrines clay images of Yakushi Nyorai, seated, with Nikkō and Gakkō, wood, also Bonten and Taishaku (Brahma and Indra), the Four Guardian Gods, and Kannon, all in clay.

The tourist has just traversed the Western Monastery, and he now finds himself in the compound of Tō-in, or Eastern Monastery, which, within its gallery, encloses Jōkū-ō-in. otherwise known as Yumedono, as also Raidō

(Worship Hall), Shari-den (Sarira Depository), Edono (Picture Hall), and Denpōdō (Preaching Hall). The Palace of Ikaruga once stood on the present site. It was built during the reign of Empress Suiko, and was resided by the Prince, but was burnt down in the 2nd Year of the reign of Empress Kōkyoku.

Yumedono, or 'Hall of Dreams,' built in the 11th Year of Tempyō, is the prototype of all the other octagonal temples in Japan. It appears that the hall has been repeatedly repaired and additions have been made, losing much of the original materials, though the original style of architecture was fully retained. The top of the roof is capped with a gilt-bronze water jug, called 'roban,' decorated with precious stones. Whenever Prince Shōtoku came across difficult passages in the Three Sutras, in the course of writing notes on them, he would retire to the present hall, and indulge in deep meditation, hence the name. The central object of worship is Kuze Kannon, or 'Saviour Kannon,'

wood carving, covered with gold foil. The image has been kept for centuries as a 'secret image,' to which access is strictly prohibited. On the platform, stand portrait statues of two eminent priests, Gyōshin and Dōsen.

The central figure, although access is not allowed, except by a special form of introduction, should not pass without comment, because it is the oldest specimen of the kind, which came into being through the burning faith of the artist in early Asuka Period. The symmetrical execution of features, as well as that of the long, flowing robe, is full of primitive honesty of vision, while spiritual energy concealed within is evident on every inch of the statue, filling the beholder with awe and reverence, which comes out of pure religio-aesthetic production of the highest nature. No wonder, the authorship of the figure is attributed to Prince Shōtoku, who was much of a sculptor, in addition to his other talents.

Raidō, or 'Worship Hall,' stands just in front of Yumedono, and has been

repaired many times since its foundation.

Shariden (Sarira Depository Hall) and Edono (Picture Hall) are in one building. The former sanctifies certain remains of Buddha, said to have been in the possession of Prince Shōtoku ever since his birth, while the latter hall contains a set of five sliding screens, illustrating the life of the prince. The original pictures are now in the custody of the Imperial Household, those in the hall being facsimiles, some 140 years old.

Den-pō-dō, or 'Preaching Hall,' was used as a class-room, where Gyōshin taught four of his ardent disciples. There is a room called Gyōshin's Room, where the eminent priest spent his life of devotion. It is interesting to note that the entire building was originally the private residence of Lady Tachibana, whose portable shrine is to be found in the Main Edifice of the monastery. She was Empress Suiko's mother, and lived in the golden age of Tempyō, and her house, or at least the skeleton of it, will prove to be a valuable object to those who study



'Hall of Dreams,' Hōryū-ji



Nyo-i-rin Kannon,
Chūgū-ji



the aristocratic life of the ancient Nara society.

Chūgū-ji : A nunnery, within a stone's throw from the Hall of Dreams, was founded by Prince Shōtoku, and is dedicated to the memory of his mother. The present building is a new structure, looking more like an ordinary dwelling house of middle-class gentility. A verbal application for admission, made at the porch, will be readily granted, if diplomatically sent in, and a comely disciple of Buddha, perhaps a nobleman's daughter, greets the visitor, and conducts him to an inner sanctuary, where the principal object of worship quietly sits. The curtain is drawn aside, and, smoked to the very marrow with age and incense, a strikingly beautiful feminine figure of Nyo-i-rin Kannon is shown to you, very sparsely clad, but divinely chaste. The work is of late Suiko Period.

The tourist now emerges from the unpretentious temple-gate, and finds himself once more in the wilderness of his living world, where, as dusk comes on,

not a soul is seen stirring, save a dirty, aged bonze, whispering vesper prayer at the time-worn image of Buddha in the sanctity of the gate-keeper's shed of the nunnery. The day is fast letting fall the curtain of night on the golden rice-fields around, where, in the long dead past, there stood all the splendor that the intellect of man could devise, only to vanish in the labyrinth of inevitable time. Human arts are but reflections of Nature and her creations. All glory to her infinite greatness, beauty, and sublimity, which inspires man to produce works that are great, beautiful, and sublime.

APPENDIX I

How to spend the Time available in Nara to the Best Advantage.

For half day : $3\frac{1}{2}$ Hours $\left\{ \begin{array}{l} 9 \text{ a.m.} - 12.30 \text{ p.m.} \\ 2 \text{ p.m.} - 5.30 \text{ p.m.} \end{array} \right.$

- (1) Kasuga Shrine and Mt. Mikasa.
- (2) Sangatsu-dō (Third Moon Hall) and Nigatsu-dō (Second Moon Hall).
- (3) The Big Bell.
- (4) Daibutsu-den (Hall of Great Buddha).
- (5) Yakushi-ji and Tōshōdai-ji Temples (15 minutes by motor), or the Nara Imperial Museum.

If time permits, a visit to Kōfuku-ji Temple, with its 5-storied Pagoda and Nan-yen-dō and Kon-dō (Main Edifice), is recommended. In these edifices are enshrined over 20 Buddhist images—all National Art Treasures. A visit to Shōsō-in (Imperial Art Treasure House) is also recommended.

For full day :

MORNING VISIT :

- (1) Kasuga Shrine and Mt. Mikasa.
- (2) Sangatsu-dō and Nigatsu-dō.
- (3) The Big Bell and Daibutsu-den.
- (4) Nara Imperial Museum.

AFTERNOON VISIT :

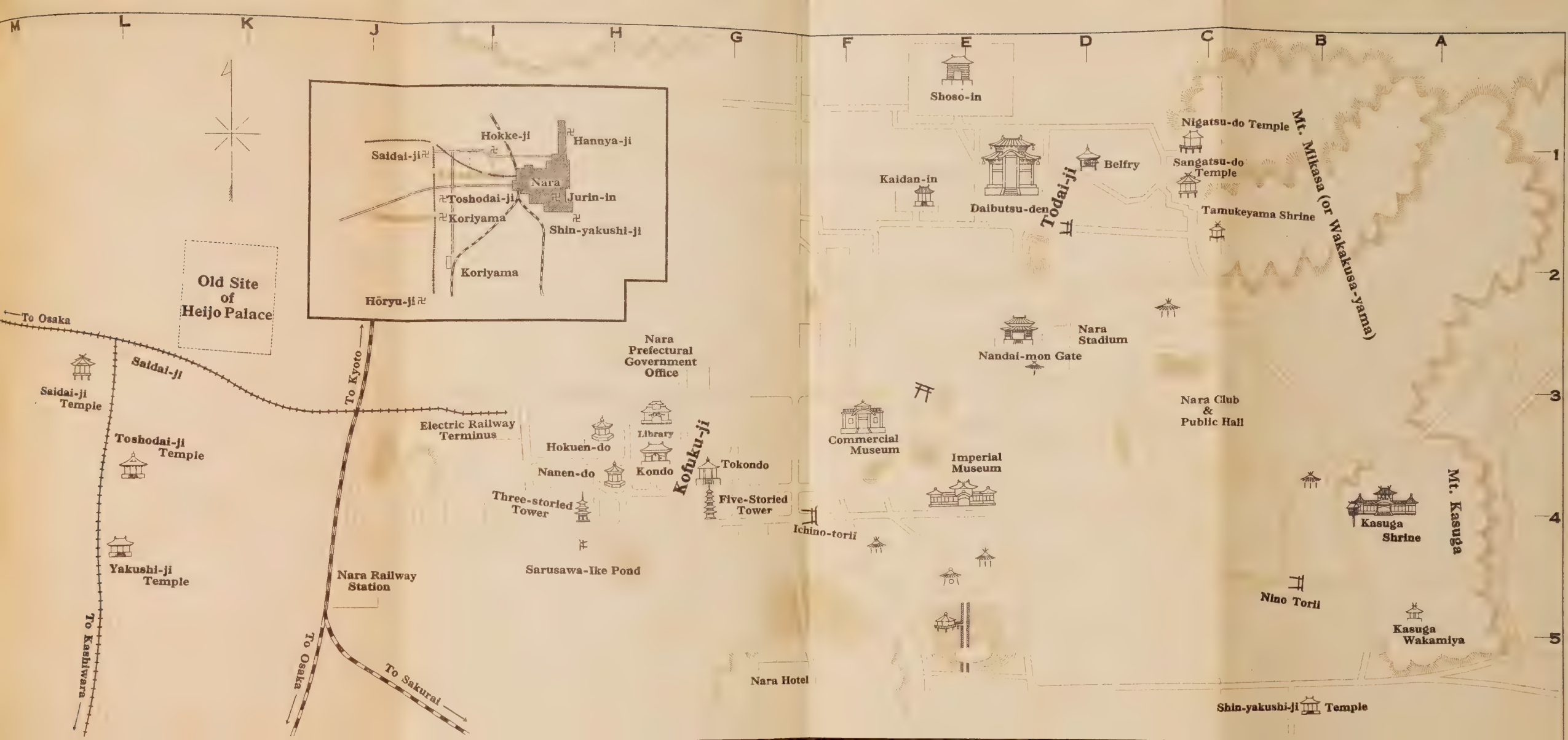
- (1) Hōryū-ji Temple. 40 minutes by motor, or, if by train, alight at Hōryūji Station (25

minutes from Nara), thence $\frac{1}{2}$ mile to the Temple.

- (2) Yakushi-ji Temple.
- (3) Tōshōdai-ji Temple.

For two days, the following itinerary is recommended :

- (1) Mt. Kasuga and vicinity.
- (2) Nara Park.
- (3) Hase-dera Temple. By train from Nara via Sakurai Station. Excellent view from balcony of temple. Noted for peonies in May.
- (4) Tachibana-dera and Oka-dera, both Buddhist Temples. By electric car, changing at Saidaiji (depot next to Nara) and Jingū-maye. Leave car at Okadera Depot. About two miles from Oka-dera to Tachibana-dera. Both these temples were built before the Nara Period, or the middle of the 8th century. It is in this vicinity that there once stood the Palaces of Emperors and Empresses who held sway prior to the Nara Period.



APPENDIX II

List of Special Buildings under State Protection.

(Corrected up to May, 1925)

NARA CITY :

Kasuga Jinja :

Shaden (Main Sanctuary), *various periods*

Wakamiya Shrine, *various periods*

Kurumayadori, Chakutō-den, Saikigura, and Itakura,
Yenryaku

Chōzuya, Wakamiya Shrine

Tamukeyama Jinja :

Honden, Sumiyoshi Jinja, *Muromachi*

Tōdai-ji :

Nandaimon (Southern Great Gate), *Kamakura*

Hokkedō, or Sangatsu-dō, *Nara and Kamakura*

Shurō (Belfry), *Kamakura*

Kondō (Main Edifice), or Hall of Great Buddha,
Tokugawa

Kaizandō (Founder's Hall), *Kamakura*

Tengaimon (Gate), *Nara*

Chūmon (Middle Gate), *Tokugawa*

Kairō (Gallery), *Tokugawa*

Tōzai Gakumon (Gates), *Tokugawa*

Kyōko (Sutra Storehouse), *Kangakuin, Nara*

Kyōko, Hokkedō, *Nara*

Hokumon (Northern Gate), Hokkedō, *Kamakura*

Akaiya (Well Shed), Nigatsudō *Kamakura*

Butsushōya (Offering Shed), Nigatsudō, *Kamakura*

Sammaidō (Meditation Hall), *Kamakura*

Nenbutsudō (Prayer Hall), *Kamakura*

Ōyuya (Great Bath-house), *Muromachi*
 Kyōko, Hombō (Sutra Storehouse, Main Temple),
Enryaku

Chōzuya, Hokkedō (Hand-washing Shed), *Kamakura*
 Sanrosho (Prayer Hall), Nigatsudō, *Kamakura*

Kōfuku-ji :

Hokuen-dō, *Kamakura*
 Sanjū-no-tō (Three-storied Tower), *Kamakura*
 Gojū-no-tō (Five-storied Tower), *Muromachi*
 Tōkondō, *Muromachi*

Shin Yakushi-ji :

Hondō (Main Edifice), *Nara*
 Shurō (Bell Tower), *Kamakura*
 Shikyakumon (Gate), *Kamakura*
 Jizōdō (Ksitigarbha Hall), *Kamakura*
 Tōmon (Eastern Gate), *Kamakura*

Jūrin-in :

Hondō, *or* Raidō (Main Edifice), *Kamakura*
 Nanmon (Southern Gate), *Kamakura*
 Cavern Shrine, *Kamakura*

Gokuraku-in :

Hondō, *Kamakura*
 Zendō (Meditation Hall), *Kamakura*

Denkō-ji :

Hondō, *Momoyama*

Futai-ji :

Hondō, *Muromachi*
 Nammon, *Muromachi*
 Pagoda, *Kamakura*

Hannya-ji :

Stone Pagoda, *Kamakura*
 Rōmon (Gate), *Kamakura*

Kairyū-ō-ji :

Saikondō (Western Main Edifice), *Nara*
 Kōdō (Lecture Hall), *Kamakura*

Hokke-ji :

Hondō, *Momoyama*

OTHER SPECIAL BUILDINGS UNDER STATE PROTECTION :

Unatari-ni-imasu-takamitama Jinja :

Honden, *Muromachi*

SOYEKAMI COUNTY :

Enjō-ji :

Rōmon, *Muromachi*

Kasugadō (Hall), *Kamakura*

Hakuzandō (Hall), *Kamakura*

Nammyō-ji :

Hondō, *Kamakura*

OTHER SPECIAL BUILDINGS UNDER STATE PROTECTION :

Tenjin-sha :

Honden, *Muromachi*

IKOMA COUNTY :

Akishino-dera :

Hondō, *Nara*

Tōshōdai-ji :

Kondō, *Nara*

Kōdō, *Nara*

Korō (Drum Tower), *Kamakura*

Hōzō (Treasure House), *Yenryaku*

Kyōzō (Sutra Storehouse), *Yenryaku*

Raidō (Worship Hall), *Kamakura*

Yakushi-ji :

Sanjū-no-tō, *Nara*

Tōindō (Eastern Monastery Hall), *Kamakura*

Reizan-ji :

Sanjū-no-tō, *Kamakura*

Hondō, *Kamakura*

Hōryū-ji :

Kondō, *Asuka*

Chūmon, *Asuka*

Gojū-no-tō, *Asuka*

Yumedono (Hall of Dreams), *Nara*

Kami-no-midō (Holy Upper Hall), *Kamakura*

Daikōdō (Great Lecture Hall), *Fujiwara*

Shurō (Belfry), Sai-in (Western Monastery), *Fujiwara*
 Kyōzō, Sai-in, *Nara*

Kairō, Sai-in, *Asuka*

Nammon, Tō-in (Southern Gate, Eastern Monastery),
Muromachi

Shikyakumon, Tō-in (Gate), *Muromachi*

Raidō, Tō-in, *Kamakura*

Kairō, Tō-in, *Muromachi*

Shurō, Tō-in, *Kamakura*

Den-pō-dō (Preaching Hall), Tō-in, *Nara*

Shariden (Sarira Depository) and Edono (Picture
 Hall), Tō-in, *Kamakura*

Nandaimon (Southern Great Gate), Sai-in, *Muromachi*

Saiendō (Western Circular Hall), *Kamakura*

Shōryōin (Sacred Spirit Hall), or Hōsōden, *Kamakura*

Jikidō (Dining Hall), *Nara*

Hosodono, *Kamakura*

Tōdaimon (Eastern Great Gate), *Nara*

Hokushitsu-in, Hondō, *Muromachi*

Jizōdō, *Muromachi*

Sankyōin and Nishimuro (Three Sutra Hall and West-
 ern Cloisters), *Kamakura*

Shindō, (New Hall), *Kamakura*

Hokushitsu-in, (Main Gate), *Muromachi*

Sōgen-ji, Shikyakumon, *Kamakura*

Hōrin-ji :

Sanjū-no-tō, *Asuka*

Hōki-ji :

Sanjū-no-tō, *Asuka*

Matsu-ō-dera :

Hondō, *Kamakura*

OTHER SPECIAL BUILDINGS UNDER STATE PROTECTION :

Wakamiya Shrine, Main Sanctuary, in the compound
 of Hachiman Jinja, *Kamakura* (Miyakoato
 Village)

Hachiman Jinja, Honden, *Muromachi* (Fushimi
 Village)

Kikōji, Hondō, *or* Kondō, *Muromachi*
 Sōnomiagata-ni-imasu Jinja, Honden, *Muromachi*
 Sumiyoshi Jinja and Ryū-ō Jinja, Main Sanctuary,
 in the compound of Jūrokusho Jinja, *Muromachi*
 Jūrokusho Jinja, Shaden (Main Shrine), *Muromachi*
 Koizumi Jinja, Honden, *Muromachi*
 Kasuga Jinja, Main Sanctuary, *Muromachi* (Yata
 Village)
 Yata-ni-imasu Kushitamahiko Jinja, Main Sanctuary,
 Muromachi
 Hachiman Jinja, Honden, in the compound of the
 above shrine, *Muromachi*
 Hachiman Jinja, Honden, *Muromachi* (Sangō Village)
 Yoshida-dera, Pagoda, *Muromachi*
 Chōkyū-ji, Hondō, *Kamakura*
 Empuku-ji, Hondō
 Hōshō-ji, Hondō, *Kamakura*
 Chōfuku-ji, Hondō, *Kamakura*

YAMABE COUNTY :

Isonokami Jingū :
 Haiden (Worship Hall), *Kamakura*
 Rōmon, *Kamakura*
 Izumotate-o Jinja, Haiden, adjunct shrine to the
 above, *Kamakura*
 Tennō Jinja, Honden, *Muromachi*
 Tsuge-mikumari Jinja, Honden, *Muromachi*

ISOKI COUNTY :

Hase-dera :
 Hondō, *Tokugawa*
 Tanzan Jinja :
 Pagoda, *Muromachi*
 Gonden, *Muromachi*
 Ōmiwa Jinja, Haiden, *Tokugawa*
 Ōtaneko Jinja, Shaden, in the compound of the
 above, *Kamakura*

Chōgaku-ji, Rōmon, *or* Shurōmon, *Fujiwara*
 Gochidō, *or* Shimmendō (Hall), *Kamakura*
 Hakuzandō (Hall), *Muromachi* (Abe Village)
 Zuika-in, Hondō, *Muromachi*

UDA COUNTY :

Muro-o-dera :

Gojū-no-tō, *Yenryaku*

Kondō, *Yenryaku*

Hondō, *or* Kanchōdō, *Kamakura*

Miyeidō, *Kamakura*

Uda-mikumari Jinja, Honden, *Kamakura*

Butsuryū-ji, Cavern, *Fujiwara*

TAKAICHI COUNTY :

Minami Hokke-ji :

Pagoda, *Muromachi*

Kashiwara Jingū :

Honden, *Tokugawa*

Haiden, *Tokugawa*

Omiashi Jinja, Stone Pagoda, *Yenryaku*

KITA-KATSURAGI COUNTY :

Taema-dera :

Tō-tō (Eastern Tower), *Nara*

Sai-tō (Western Tower), *Nara*

Hondō, *or* Mandara-dō, *Kamakura*

Kondō, *Kamakura*

Kōdō, *Kamakura*

Kudara-dera, Pagoda, *Kamakura*

Fudō-in, Hondō, *Muromachi*

MINAMI-KATSURAGI COUNTY :

Takakamo Jinja, Honden, *Muromachi*

UCHI COUNTY :

Eizan-ji :

Hakkaku-endō (Octagonal Hall), *Nara*

Stone Pagoda, *Nara*

Goryō Jinja, Honden, *Muromachi*

Sawara Jinja and Osakabe Jinja, Honden, in the compound of the above, *Muromachi*

YOSHINO COUNTY :

Yoshino Mikumari Jinja :

Honshaden (Main Shrine), *Momoyama*

Kimbusen-ji :

Hondō, *or* Zō-ō-dō, *Muromachi*

Rōmon, *or* Ni-ō-mon, *Muromachi*

Yoshimizu Jinja :

Reception Hall, *Muromachi*

Kasuga Jinja, Honden, *Muromachi*, (*Kanao Village*)

Daizō-ji, Hondō, *Kamakura*

Taishi-dō, Daizō-ji, *Kamakura*

Hō-koku-ji, Tower-shrine, *Muromachi*

NOTE :

Jinja, jinsha, ja, sha, *or* yashiro = Shintō shrine.

Ji, tera, dera, *or* bukkaku = Buddhist temple.

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